# MURNDAL

AUSTRALIAN GARDEN HISTORY SOCIETY

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*Thomas Clark, Murndal in the early days, 1860. Private collection*
*[painting by Thomas Clark in 1860 commissioned by S.P. Winter with Aboriginal people in foreground]*

# THE LANDSCAPE AT MURNDAL

**Tahara, Victoria**

*by*
Helen Doyle

## *Transplantation*

Gardens are one thread of a vast cultural inheritance that immigrant settlers brought with them from the Old World to the New. Examining the history of Murndal – more of a landscape than a garden – calls for the recognition and examination of inherited notions about landscape design and taste, and how these were translated and adapted in the New World.

The genesis of the landscape at Murndal lies in the efforts of Samuel Pratt Winter (1816–1879), an Anglo-Irish gentleman squatter who crossed from Van Diemen's Land to Portland Bay (Vic.) in 1837. Hearing of the promising, well-watered country north of Portland, which Major Mitchell had waxed lyrical about in 1836, and with an instinctive eye for beauty, Winter took up a pastoral lease in the Wannon Valley in 1837. He claimed occupancy to 30,000 acres of 'Waste Lands', as the authorities described the country. This pastoral run was originally named Spring Valley; it had been severed from a larger run named Tahara, which Samuel Winter had taken up with his brothers, George and Trevor. Winter's vision was to establish himself as a land-owner of a large country estate laid out in accordance with prevailing tastes. He sought to create the kind of estate he was familiar with, one that deferred to English (and Anglo-Irish) influences, with the intention that he would create a new legacy that would endure long into the future.

Over the decades, Samuel Pratt Winter, and later his nephew Samuel Winter Cooke, shaped Murndal to appear as an Old World English park-like like estate in the antipodes. Astute management of the property enabled not only the survival of the homestead block, but allowed the garden to be retained and developed. Successive owners (all descendants of the same family) have respected and maintained (where possible) many of the original planting schemes. Looking back at its evolution from the late 1830s, it is worth considering how such a garden came to be. What were the forces at work — environmental, cultural, and social — that shaped its physical development, and what meanings can be read from the Murndal landscape today?

Winter, along with his two brothers and his sister Arbella, had left the family estate, Agher Pallis, Co. Meath, Ireland, in the 1830s.[1] The family was modestly well-off as landed Anglo-Irish gentry, tracing their occupation to the Cromwellian Protestant settlement of Ireland. Agher House in the 1830s was described as occupying 'a beautiful situation in a demesne of about 650 statute acres, containing some fine timber: the gardens are extensive and well laid out; and the neat appearance of the cottages on the estate manifests the proprietor's regard for the comforts of the peasantry'.[2] The property had been planted with groves of trees, no doubt which included oaks, possibly in response to the encouragement of tree planting on Irish estates by the Royal Dublin Society in the 1700s. The residence, built in the 1770s, was a Georgian manor house, with a series of gables to the façade and ivy growing on the exterior of Murndal.

To understand Murndal is first to understand Samuel Pratt Winter, the key driver of the station's early garden, whose efforts indicate a desire to transplant in Australia the notion of the 'big house' of the Anglo-Irish ascendancy. In accordance with the expectations of a younger son, Winter's wish had been to make sufficient wealth in the colonies to return to Ireland, but, dismayed by the worsening conditions in his home country in the 1850s and 1860s, he became committed to establishing a landed estate in the new world of Australia Felix. With little chance of a future on the land in Ireland, Samuel Pratt Winter's objective was to found a large landed estate of substance and longevity in the colonies.

He adopted a similar landscape treatment to that which was familiar with at home — in doing so, creating a living link between home and the new country — though this re-creation was somewhat dislocated in the colonies. In planting the grounds surrounding the house and station outbuildings, Winter raised a number of trees from superior parent stock, reflecting his preoccupations with hereditary lineage, pedigree and bloodlines.

Winter was not typical of squatters in Victoria. As Margaret Kiddle pointed out, he was 'something of an enigma, this man of personal beauty and charm who never married and in his solitary wanderings left no story of a lost love behind him'.[1] Only a handful of squatters who survived the land reforms of the 1850s with their runs intact could claim the title of Anglo-Irish gentleman. Most of the squatting families sprung from English or Scottish farming stock. Winter not only brought with him the legacies of the Anglo-Irish Ascendancy, but also had the rare distinction of earning a reputation as something of an eighteenth-century gentleman than solely a speculative pastoralist. His Anglo-Irish heritage gave him cultivated tastes, fine manners and a noble bearing. Winter was a product of the Enlightenment; he was a scholar and an intellect, and further, an agnostic and a Darwinian. He was interested in the profound questions of natural history, science, and religion. He assisted the Catholic priest and paleontologist Father Julian Tenison Woods by collecting fossil specimens in nearby Muddy Creek, and a copy of Gilbert White's *The Natural History of Selborne* (1789), held in the Murndal library, alludes to an interest in natural history.

The Western District of Victoria was frequently likened to a 'gentleman's park' and Winter, like others, saw its suitability for this form of landscape treatment and the possibility of transforming the lightly timbered grasslands into a pleasing English parkland. The lush Wannon Valley was famed for its natural beauty and much of the local scenery fitted with picturesque notions of landscape. The Vale of Coleraine and the Wannon Falls were admired local beauty spots, and a non-descript hamlet was grandiosely named Claude Lorrain after the celebrated landscape painter.[4] Rolf Boldrewood asked rhetorically in the 1880s – 'And is not the Wannon the pick of creation …?'[5] The Spring Valley pastoral run had natural appeal. It. was centred just south of the Wannon River, sheltered by the river valley and the rising tableland. The country was lightly timbered, mostly with Swamp Gum (*Eucalyptus ovata*), Blackwood (*Acacia melanoxylon*) and She-Oak (*Casuarina stricta*), and the flats were dotted with River Red Gums (*Eucalyptus camaldulensis*).[6]

## *Gardening on the Frontier*

As an early surviving garden of the pastoral era in Victoria, designed so purposefully to re-write the indigenous landscape (by removing the indigenous plant cover and instead planting European trees and grasses), Murndal also represents the dispossession of the Aboriginal people. From what we know about Samuel Pratt Winter — with his reputation for being morally upstanding and a deep-thinker on philosophical matters — it would be surprising if he did not take up this land without some sense of unease. The squatters well knew they were usurping and ultimately dispossessing Aboriginal people, but hunger for a personal claim to the promised land of 'Australia Felix' spoke louder than moral justice. A belief in their own racial superiority and entitlement to land, along with a fatalistic conviction of the 'inevitable' decline of the Aboriginal people, was ample justification for pegging out a vast expanse of land and applying for a pastoral licence to occupy it.

In the Wannon Valley, the Wanedeet gundidj clan lived according to a system of laws and a complex spiritual life and culture that was deeply rooted in Country. The rapid encroachment of pastoral settlers on Aboriginal country created a troubled and uneasy situation. Conflict between the newcomers and the Aboriginal people in the Western District peaked between 1838 and 1842. Aboriginal people fought strenuously to retain access to the land and its resources. Between 1837 and 1845, during this intense period of frontier conflict, Winter was mostly absent from the run. His station did not escape the conflict, and during his absence in 1838 an Aboriginal man was killed at Murndal, presumably after an affray with white station workers. There was at least one other incident of racial conflict that resulted in the death of an Aboriginal person.[7] Winter installed a swivel gun at the station, probably in response to the escalating conflict.[8] Despite this, he was recognised for his good treatment of the Wanedeet gundidj people who remained at Murndal, some of whom he employed on the station.[9] The men probably assisted with fence-building and stock work.

The relative tolerance shown by Winter to the local Aboriginal people was perhaps shaped by the tolerance shown by other members of the family to the Catholic Irish. Despite enjoying the privileges of the Protestant Ascendancy, the Winter family was tolerated by the Catholic majority during the unrest in Ireland, with some family members even expressing sympathy for Catholics. Samuel Pratt Winter showed a similar patrician benevolence in his treatment of Aboriginal people. But his paternalism relied on the great gulf that divided both class and race in the British colonies. On trips to Melbourne Winter took an Aboriginal servant boy dressed in livery, a dress-code more suited to the pre-abolition period that to colonial Victoria. He still kept a 'black boy' in the 1860s, when most Aboriginal people had been removed to the Lake Condah Aboriginal Mission.[10]

*First House*

*Coach House*

Samuel Winter's connection with his new adopted country was deep and complex. After living for fifty years in his cultivated and recreated 'English' landscape within the Australian bush, he requested on his deathbed to be buried 'in the stones where the blacks are buried', with no headstone except for a simple stone cairn.[11] This unconventional wish clearly demonstrates a desire to distance himself from conventional Christian practice, but also suggests that Winter had a deeper respect and an affinity for the Aboriginal custodians of the Wannon country than may otherwise have seemed evident. Did this last request signify Winter's yearning for a deeper unattainable connection with the land, a need to make his occupation in the new country more meaningful and complete?

## *The Early Garden*

Establishing a garden setting for the house was an immediate concern of Samuel Pratt Winter, despite his long absences. From the 1840s, a kitchen garden was marked out close to the house, and an orchard was commenced to the east of the house.[12] The surrounding grounds were modelled on a park-like landscape rather than an ordered garden. Though preferring gentlemanly pursuits, Winter was a practical man and he appears to have done much of the tree-planting himself. Winter also showed some artistic talent. He dabbled in poetry and architecture, and drew up plans for one of the station's early cottages. With an artistic eye Winter shaped his vision for the garden. He was assisted by his resident station manager Thomas Murphy, who planted trees under instruction during Winter's absence. Early plantings included species with practical rather than aesthetic merits. Fruit trees and vegetables were favoured, but flowers were also planted in beds near the house. Murphy wrote to Winter from Murndal in 1845: 'I have a very nice garden and will have lots of vegetables and flowers'.[13] Though there is little left of this early gardening at Murndal, visitors to the property in the nineteenth century often remarked on the quaint jumble of vegetable plants and Old World flowers growing together in the original homestead garden.

The pastoral leaseholders had a tenuous hold on the land, both legally and psychologically. Winter was typical in his desire to possess and control the new land by imposing his own cultural sensibilities on the new country through familiar plants, by redesigning nature with a different palette, and replacing evergreens — or dull ever-'grey–greens', as many settlers regarded them — with deciduous trees in brighter hues. He sought to cultivate at Murndal a sense of beauty and of harmony with the natural landscape, albeit by 'improving' it with species that were favoured in English gardens. At the same time, in his obvious appreciation of the natural beauty of the place and its context within a broader Australian landscape, Winter was at once acknowledging the aesthetic value of this older landscape and making it his own.

In 1855, Winter secured tenure to the pre-emptive right of 640 acres (or 1 square mile), which was, incidentally, the same size as the family seat of Agher Pallis in Ireland. Considerable effort and expense had already gone into selecting and establishing a large number of English and exotic trees. Winter subsequently gained additional parcels of land through the 1850s and 1860s when the small-time selectors failed to prosper and were forced to give up their blocks. From the 1850s, the house began to take shape and by 1862, Winter claimed title to 12,000 acres.

*Elm Avenue*

## *Old World Beauty*

Winter planned the Murndal landscape along the familiar lines of the Irish estate — he brought with him to Australia Felix the legacy of the Irish *demesne*, or domain, of the eighteenth-century manor houses or 'big house' of the Cromwellian Protestant Anglo-Irish. The *demesne* comprised the large acreage surrounding the house that was planted with large trees, with some in dense plantations, to create a park-like setting. Influenced by eighteenth-century taste, Samuel Pratt Winter sought to create a park-like landscape suitable for a great landed estate. Garden historian Peter Watts identified Murndal as 'possibly Australia's closest approximation to an English manor and its precincts'.[14] While there is no clear evidence that he was influenced by the landscape fashions of the late 1700s and early 1800s, his extensive personal library at Murndal most likely contained copies of the popular works of J.C. Loudon, Repton, Brown and he would almost certainly have been aware of his famous compatriot Sir Edmund Burke's treatise on the Sublime and Beautiful. One might fancy that the proximity of the spectacular Wannon Falls and the overall natural beauty of the country may have been the inspiration for the Winter brothers to secure for themselves this particular tract of land.

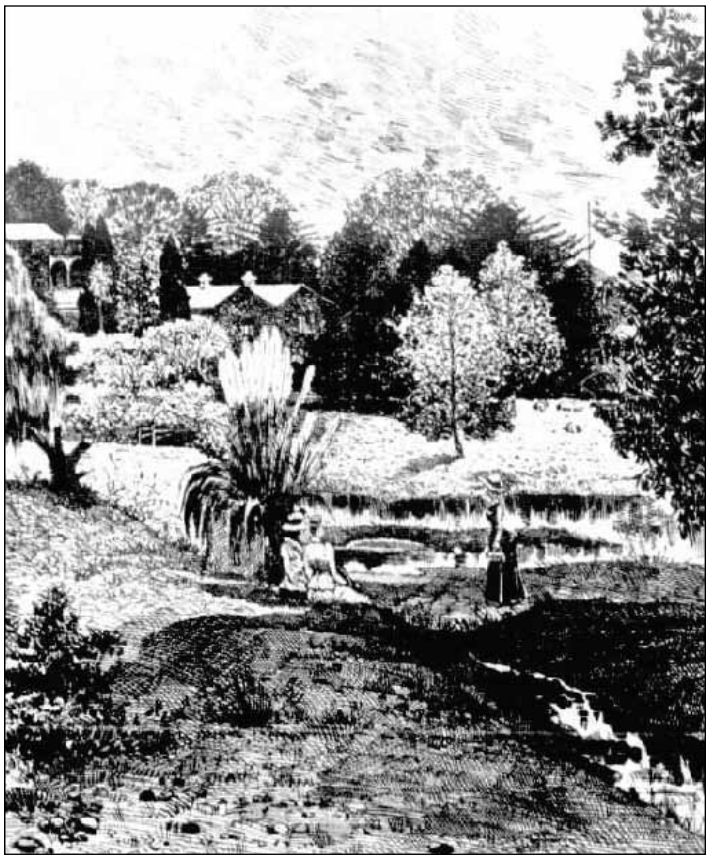
Samuel Winter planted out new tree stock that he sourced from colonial nurserymen, and through exchanges with other settlers, and no doubt enjoyed the creative aspect of designing the landscape. He selected plants in the 1850s with a grand scheme in mind, with large numbers of trees arranged in a 'naturalistic' scheme of avenues, groves and plantations. He also designed a water supply system that relied on a chain of ornamental lakes, known as the 'garden dams' which also served as dams for stock. Through the 1850s, Murndal's grounds would have appeared as a nursery of diverse exotic species. By the 1860s, Murndal was considered, 'one of the most beautiful places in the "Far West".'[15] In the 1870s it was referred to as Winter's 'beautiful station' on the Wannon.[16]

Winter favoured those species he was familiar with, such as English Oak, Holm Oak, Elms, Willow, Birch and Hawthorn, the latter presumably used for live fencing. And while these 'English' species were certainly classic English plants, they also had a long history of use in Ireland. Winter also planted many hardy conifers, which added visual interest, including the distinctive Australian araucarias, including Hoop Pine (*Araucaria cunninghamii*) and Bunya Bunya (*Araucaria bidwillii*), and other exotic species, such as Stone Pine (*Pinus pinea*), Maritime Pine (*Pinus pinaster*), Lombardy or Italian Cypress (*Cupressus sempervirens*), Monkey Puzzle (*Araucaria araucana*) and Aleppo Pine (*Pinus halepensis*).[17]

Winter also had success in cultivating some unusual species that he collected on his many travels in Europe, such as the Cork Oak (*Quercus suber*), and he particularly favoured trees that boasted an historical association. Winter was a keen collector of artefacts, and trees were no exception; he was as acquisitive with exotic plants as he was with books and paintings. He saw trees as not only useful and imbued with beauty, but also as having a cultural dimension and as adding historical depth to the landscape. Winter went to considerable effort to procure cuttings of historically significant trees in Europe and to raise these to maturity at Murndal. These included cuttings from a cypress tree (*Cupressus sp.*) in Rome that was associated with the artist Michelangelo, the willow (*Salix spp*.) from Napoleon's grave at St Helena, and the 'Cowthorpe Oak' (*Quercus robur*), which was believed to be the oldest oak tree in Britain.[18]

*Old red gum gate posts,*
*Australian Women's Weekly,*
*29 December 1965*

*Front of house with pergola.*
*Photo John Collins (courtesy State Library of Victoria)*



*Ladies by the pool, 1892, amongst cypress, willows and pampas grass*
*[Australasian, 30 January 1892]*

Although Winter felled a great many native trees and replaced them with exotics,[19] he nevertheless developed an interest in Australian trees. He had taken note of the existing tree cover at Murndal, describing the site he selected for his first hut being close to a clump of blackwood. He experimented with growing a number of Australian native plants at Murndal, including casuarinas, callistemons, stringy barks and wattles.[20]

## *Making History*

The squatters of western Victoria often saw themselves as ordained for a particular tract of land and, likewise, the land ordained for them. They planted grand purposeful schemes, with an eye for longevity as well as a yearning for the past, for what they had left behind – or, in some cases what they imagined they had left behind. They planted as if they had been there for centuries, drawing self-consciously on the past, yet at the same time benefitting from the vast array of new species being introduced. Unlike many of the early pastoral homestead gardens of the Western District, the garden at Murndal was neither an indulgent ornamental pleasure ground, nor was it self-congratulatory and triumphant. Rather, the Murndal garden stands apart for its gentle and sympathetic treatment of the site, and its harmonious relationship to its setting.

The selection of the site and the intention for its long-term purpose as a pastoral estate was clearly in mind. Steadily and with great purpose, Samuel Pratt Winter installed a deep sense of history at Murndal; the historical aspects of the place were noted by visitors as much as were the grounds. Winter achieved this aim with the house and the grounds. It was probably in the 1850s that he adopted the Indigenous placename 'Murndal', which referred to the fresh water spring close to the site where he built his first hut.

Winter freely admitted that he sought to impose a fabricated sense of the past. He later reflected that in building Murndal he had made a self-conscious effort to create a sense of history about the place: 'I made it look as old-fashioned as possible, with old-fashioned furniture substantial and well made of solid mahogany'.[21] The English Ivy (*Hedera helix*) climbing across the façade of the house by the 1860s lent a distinctly Old World appearance. Oak trees resonated with a sense of the past. These physical reminders of home helped to recreate the Old World style of Britain's grand houses in this outpost of Empire. Familiar plants and building styles were a comforting reminder of Home and aided the newcomers in psychological possessing the new country. The interior furnishings of the house were carefully curated by Samuel Winter to reflect, indirectly, the surrounding landscape of a gentleman's domain — and the land-owner's relationship to the landscape — of another time and place. On display was a collection of heavily framed ancestral portraits; an impressive, well-stocked library that contained volumes on art, architecture and natural history among other subjects; as well as the antlers of an extinct Irish elk and a collection of stuffed Australian birds.

*Formal garden fronting the homestead at Murndal, Australian Women's Weekly, 29 December 1965*

*Elements of the picturesque: an ornamental lake fringed by mature exotics in the 1960s, one of a chain of lakes created at Murndal, Australian Women's Weekly, 29 December 1965*

Winter keenly embraced the acclimatisation movement in the 1860s, 'improving' his estate with the familiar birds and animals of home. He had some success with pheasants, and an English lord had promised to ship to Victoria for him a pair of Irish deer. Despite his undoubted affection for the Australian landscape, Winter's understanding of how a gentleman's estate should appear and function was strongly formed by his personal and family connections to the large estates of the Anglo-Irish. By the 1880s, there were white swans on the lakes, English song birds nesting in the climbing ivy, and hares and other introduced animals roaming the lawns. The place was an oasis of English parkland in an Australian setting.

## *Anglo-Irish Heritage*

The Murndal landscape would appear to be more English than Irish. It was certainly not designed to be self-consciously Irish or nationalistically Irish in any way. Though the planting styles at Murndal could be compared to Anglo-Irish estate gardens, these were themselves a product of British colonialism. While the Winters did not discount their Irishness, it was their British heritage that the family celebrated. The trees Winter selected, for example the Common or English Oak (*Quercus robur*), were no more English than Irish (the species is indigenous to both countries), and there was generally little difference in the tree species favoured on the Protestant landed estates of Ireland compared to those in England. But the way in which particular species, especially oaks and elms, were cultivated at Murndal indicates a powerful and enduring expression of English sentiment and British imperial loyalty, and little at all about Ireland apart from that country being the setting for the family's original transplanted Englishness.

The family's deep loyalty to the Empire stemmed from their Anglo-Irish heritage and a driving need to assert Britishness in a foreign land. The very fact that they were Protestant English living in Catholic Ireland only made the need to assert an English identity more intense. Feelings of nostalgia for England were presumably stronger because the family carried the legacy of being twice uprooted from the Mother Country. Likewise, in the new Colony of Victoria there was a need to assert and express 'British-ness', both for the security and comfort offered by familiarity, but also on account of a political need to 'possess' the new place. There was arguably greater freedom in colonial Victoria to express nostalgia and sentiment for England and loyalty to the British Crown than there was in nineteenth-century Ireland where the British were less well tolerated.

The familiar plants of home brought feelings of comfort and security, and also made a powerful statement about occupation and ownership of the land. Forging a new historical tradition onto the land helped to justify the actions of the invading people. Despite their sympathy for Catholics in Ireland, and family members' relatively amicable relations with the Aboriginal people they dispossessed, the Winter family regarded Australia, like Ireland, essentially as an extension of the British Empire.

## *Consolidation and Maturity: 1880s-1920s*

Social activities at Murndal gathered pace after the estate passed in 1878 to Winter's nephew, Samuel Winter Cooke. Winter Cooke served as a federal politician, and attracted many illustrious house guests to Murndal, including several governors-general. From the 1880s to the 1920s, Murndal enjoyed a period of activity and continued to win praise for its beauty.

By the late-nineteenth century, the trees at Murndal had matured and the landscape envisaged by Samuel Pratt Winter had come into its own as a gentleman's estate. Murndal was perceived as a pseudo-aristocratic seat, complete with an extensive estate planted with English trees. Cassell's *Picturesque Australia*, described the property as having 'the aristocratic tone of the "big house" of an English country squire'.[22] Among station properties in Victoria, it was considered to best evoke the park-like landscape of an English landed estate. Murndal was frequently described as the best, and the most beautiful station in the district.

Samuel Winter Cooke maintained the extensive plantations established by his uncle. English trees formed avenues along the paths, and oaks, elms, birches and willows stretched from the homestead to the Wannon River. The plantations and avenues gave the impression of a broader landscape rather than a garden. But the immediate area around the house was framed with green lawns, flowers in abundance, and ornamental trees, including fruit trees. The front lawn was divided by a central path to the house, lined with massed floral beds; to the side of the house was the Terrace and further to the east, the Wild Garden. There were peacocks strutting on the lawn, English songbirds in the trees, and ivy spreading unheeded across the façade of the house in the manner of an Old World ruin.[23] Further afield were natural-looking lakes edged in willow and Pampas Grass (*Cortaderia selloana*), where boating was enjoyed. The place was a surprise and a delight to visitors. One writer recalled of Murndal in the early 1900s as 'the most English-like homestead in the State, in a beautiful park of ornamental trees stretching half a mile down to the river Wannon'.[24] Samuel Winter Cooke added some ornamental touches to the garden, including a rustic bridge, and gate posts fashioned from the stumps of two large River Red Gums. There was also a rustic summer house with lattice screen walls, which added a further leisurely aspect to the garden.

The Winter Cooke family lived in comfort, with a large number of servants and gardeners who were accommodated on the property. The family had sufficient capital wealth and social position, and through their keen sense of public duty, Murndal functioned as the 'big house' of the district, hosting fetes and lavish garden parties and balls. There were social expectations of Murndal and the Winter Cooke family. The flower garden served a range of local needs, such as church fetes and other social events. It was a time of gentle manners when a well-tended country garden was essential for the proper management of domestic affairs. For the Western District squattocracy, a homestead garden was like a well-laid table; it was expected to fulfil certain social expectations, to reflect prosperity, abundance, good taste and hospitality.

*The Gallipoli Oak*

*Walter Thomas, gardener at Murndal. c. 1880*
*The property employed five gardeners in the 1880s*

Murndal was also the venue for weddings on the lawn and christening celebrations.[25] It was a favoured retreat for the colonial landed gentry, for vice-regal parties, and for visiting English aristocracy. The landscape reflected the social privilege and entitlement to leisure that landed wealth provided. The annual Murndal Hunt, for example, hosted by the Hamilton Hunt Club, imposed the values and traditions of the British upper-class. The grounds were also used for tennis and croquet parties, garden parties, fetes and other social functions, which made use of the pleasant garden setting of the house and grounds, and of the lakes and plantations beyond. During the middle decades of the twentieth century, the house was used less often for public events, but the Winter Cooke family continued to host grand private parties and balls, as well as weddings and christenings, with the garden as their setting.

The development of the Murndal garden expressed and adapted long-held cultural traditions. The selection of trees, for example, can be seen to reflect the family's strongly held imperialist and patriotic sentiments, as well as a penchant for historicism. During Samuel Winter Cooke's period at Murndal, the planting of English trees continued. In the 1880s-90s, he established an Oak Lawn, known as Richmond Park.[26] He also established the Coronation Avenue of Oaks in 1901, which comprised a pair of oaks planted to mark the coronation of each new British monarch.[27] This planting in 1901 was a symbol of British imperialism, which coincided incidentally with the beginning of the Australian nationhood, but also indicated the family's strong desire to retain ties with the Old World. Whilst he was a devoted Anglophile, and greatly admired the English landscape, Samuel Winter Cooke also frequently advocated the beauties of Australian trees, especially the majestic River Red Gums. The new-found Australian nationalism of the 1890s and 1900s, buoyed by the federal movement, found favour with Australian forest trees.

The legacy of the Great War also played a part at Murndal. A Gallipoli Oak or Palestine Oak (*Quercus calliprinos*) was planted at Murndal in 1916, one of the first planted in Australian soil from plant stock from Anzac Cove on the Gallipoli Peninsula. A son of Samuel Winter Cooke's, Captain William Lempriere Cooke, had collected the acorns while serving on Gallipoli.[28] During the war, the Winter Cooke family assisted the local war effort by making Murndal available for fund-raising activities of the Red Cross, with the garden being the chief attraction. Samuel Winter Cooke continued to do his bit for the war effort by making parts of the estate available for subdivision for the soldier settlement scheme.[29]

The Murndal landscape reflects both colonial and imperialist sentiments but, in a strange symbiosis, celebrates at the same time the natural landscape with its indigenous tree cover of Blackwood and River Red Gum. Some of these original trees were retained. Overwhelmingly, there is a sense that history and the landscape are intertwined, as a magazine article reported in the 1960s. 'There are groves and avenues of giant old trees wherever you look across the paddocks at "Murndal". They go out like spokes of a giant wheel and many of them are linked with history'.[30] It is a landscape that appears to hanker after the Old World but values too the strange new environment. In this way the family sought to root themselves as an 'established' Old World family in the new place and make it their own. Successive owners of Murndal have maintained the gardens and plantations (where possible) paying respect to the original planting schemes of Samuel Pratt Winter and Samuel Winter Cooke. The family's respect for the past, and their ongoing commitment to 'create an historic place' has ensured the preservation of Samuel Pratt Winter's original intention for the garden and the broader landscape of Murndal.

1. The term 'Pallis' is a reference to its proximity to the 'Pale', the extent of Elizabethan occupation of Ireland.
2. Samuel Lewis, *A Topographical History of Ireland,* S. Lewis & Co., London, 1837.
3. Margaret Kiddle, *Men of Yesterday: A social history of the Western District of Victoria, 1834-1890*, Melbourne University Press, Parkville, 1961, p. 505.
4. 'In the Wannon Country' by 'Bruni', *Australasian*, 31 January 1891.
5. Rolf Boldrewood, *Old Melbourne Memories*, 1884, quoted in Cuthbert Fetherstonhaugh, *After Many Days*, John Andrew & Co., Sydney, 1918, p. 92. He qualified this claim with the words 'Colac perhaps, excepted'.
6. Megan Poulston, 'The Landscape of Murndal', B. Arch thesis, University of Melbourne, 1984, p. 6.
7. Ian Clark, *Scars in the Landscape: A register of massacre sites in western Victoria 1803–1859*, Aboriginal Studies Press, Canberra, 1995, pp. 23-24; see also James Boyce, *1835: The founding of Melbourne and the conquest of Australia*, Black Inc., Collingwood, 2012, pp. 169-170.
8. Boyce, 2012, p. 169.
9. The clan name is taken from Ian D. Clark, *Aboriginal Languages and Clans, Monash Publications in Geography no. 37*, 1990, the nature of the employment of Aboriginal people at Murndal is not precisely known.
10. J. Ann Hone, 'Winter, Samuel Pratt (1816–1878)', *Australian Dictionary of Biography*, vol. 6, Melbourne University Press, Carlton, 1976. The reference to Winter's 'black boy' in the c.1860s comes from Fetherstonhaugh, 1918.
11. Kiddle, *Men of Yesterday*, 1961, p. 506; *Maitland Mercury*, 11 January 1879, says that his request was fulfilled.
12. Poulston, 1984, p. 14.
13. Murphy to Winter, 9 August 1845, cited in Poulston, 1984, p. 17.
14. Peter Watts, *Historic Gardens of Victoria: A reconnaissance.* Oxford University Press, Melbourne, 1983, p. 113.
15. Cuthbert Fetherstonhaugh, *After Many Days*, Sydney 1918, p. 94.
16. Rev. J.B. Tenison- Woods, 'On some Tertiary Fossils from Muddy Creek, Western Victoria', Linnean Society of NSW, 1879, 22. In this article, Tenison-Woods thanks Samuel Pratt Winter for collecting fossil specimen in the Muddy Creek.
17. See list in Poulston, 1984, p. 33.
18. See National Trust of Australia (Vic.), Significant Tree Register; Poulston, 1984, pp. 17, 22.
19. Joan M. Ritchie, 'Charles Joseph La Trobe: Governor, explorer, naturalist and conservationist', *Victorian Historical Magazine*, vol. 43, no. 169, 1972, p. 938.
20. Poulston, 1984, p. 31.
21. Kiddle, 1961, p. 311. See also Helen Doyle, 'Australia Infelix: Making history in an unsettled country', PhD thesis, Monash University, 2005, p. 75.
22. E.E. Morris (ed.), *Cassell's Picturesque Australasia*, Cassell, London, 1887-89, vol. II, p. 243.
23. *Melbourne Punch*, 22 October 1903.
24. Harry M. Peck, *Memories of a Stockman*, Stock and Land Publishing Company, Melbourne, 1984 (first edn 1942), p. 213.
25. For example, a wedding celebration took place on the lawn in 1911; *Geelong Advertiser*, 20 February 1911.
26. Poulston, 1984, p. 50.
27. See Yvonne Schneider, 'The Royal Oaks', *Trust News*, June 1998, p. 23.
28. *Portland Spectator*, 23 June 1916.
29. http://www.senate.gov.au
30. *Australian Women's Weekly*, 29 December 1965.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